

FAVORITE COMPOSITIONS.



SOLOS.

CALL ME THINE OWN (Transcription).....	75	MORNING IN THE HIGHLANDS (Tone Poem) ..	75
CHIMES OF SILVER AND GOLD.....	75	MORNING CHIMES.....	50
CONTENT (Zufriedenheit).....	35	PAGANINI'S WITCHES' DANCE (Variations), 1	00
DAISIES ON THE MEADOW (Valse Brillante)...	75	POLACCA (Morceau Brilliant).....	75
DAISIES ON THE MEADOW (Mazurka).....	50	SALTARELLA (Morceau Brilliant).....	75
ECHOES OF THE WOODS.....	50	SHEPHERD'S RETURN MARCH.....	60
EVENING CHIMES.....	50	SHEPHERD'S BELLS (Idyl).....	60
FIRST SMILE (Valse Brillante).....	75	SHEPHERD'S MORNING SONG (Tone Poem)...	60
FLIRT (Polka Brillante).....	50	SHEPHERD'S PRAYER (Tone Poem).....	60
HARPS IN THE FAIRY LAND (Tone Poem)...	50	SHOOTING METEOR (Grand Galop Brilliant)...	75
HER EYES (Mazurka Elegante).....	75	SILENT LOVE (Reverie).....	60
HOME, SWEET HOME (Concert Paraphrase)...	75	SONG OF THE BROOK (Tone Poem).....	1 00
LAST ROSE OF SUMMER (Concert Paraphrase) 1	00	SPRITE OF THE WIND (Caprice Descriptif)...	1 25
LA COQUETTE (Valse Brillante).....	75	THE JOLLY BLACKSMITHS (Caprice).....	75
LES TAMBOURS DE LA GARDE (Marche).....	75	THE DOVE (Polka Caprice).....	50
LOVE IN SPRING, No. 1. (Morning Song).....	50	THE YOUTH BY THE BROOK (Tone Poem)...	75
LOVE IN SPRING, No. II. (Evening Song)...	50	THOU, MY OWN (Tone Poem).....	60
MAIDEN'S PRAYER (Concert Variations).....	75	URSULINE CONVENT BELLS (Tone Poem)...	60
MARCH FROM TANNHAUSER (Wagner).....	50	VALSE DE CONCERT.....	75
MARCHE RUSTIQUE.....	75	WEDDING MARCH.....	60

SOLOS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Bolfe, 60	LUCREZIA BORGIA.....	Donizetti, 60
CARMEN.....	Bizet, 60	MARTHA.....	Flotow, 60
FATINITZA.....	Suppe, 60	NORMA.....	Belini, 60
FAUST.....	Gounod, 60	PINAFORE.....	Sullivan, 60
HUGENOTS, LES.....	Meyerbeer, 60	RIGOLETTO.....	Verdi, 60
IL TROVATORE.....	Verdi, 60	TANNHAUSER.....	Wagner, 1 00
LA SONNAMBULA.....	Belini, 60	TRAVIATA, LA.....	Verdi, 60
LUCIA DI LAMMERMOOR.....	Donizetti, 60	WILLIAM TELL.....	Rossini, 60

DUETS.

DAISIES ON THE MEADOW (Valse Brillante)...	1 00	FLIRT (Polka Brillante).....	1 00
EVENING CHIMES.....	1 00	MAIDEN'S PRAYER (Concert Variations)...	1 00
FIRST SMILE (Valse Brillante).....	1 00	SHOOTING METEOR (Grand Galop Brilliant)...	1 00
THE JOLLY BLACKSMITHS (Caprice)..... 1 00			

DUETS—OPERATIC FANTASIES.

BOHEMIAN GIRL.....	Bolfe, 1 00	LA SONNAMBULA.....	Belini, 1 00
FATINITZA.....	Suppe, 1 00	NORMA.....	Belini, 1 00
IL TROVATORE.....	Verdi, 1 00	PINAFORE.....	Sullivan, 1 00

St. Louis: KUNKEL BROS. Publishers.

SPECIAL NOTICE.

Our Publications can be

at Stores. Whenever parties inform you that same are out of print
 set to us and be convinced of the contrary.

SHEPHERD'S BELLS.

DOYL

JEAN PAUL.

Notes marked with an arrow (↗) must be struck from the wrist.

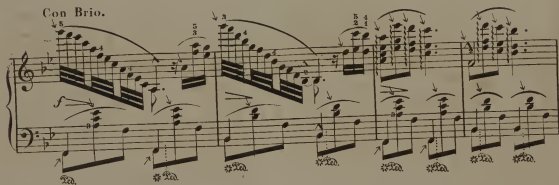
Allegretto. ♩ - 138.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. The first system begins with a forte (*f*) dynamic and includes a 3-measure rest. The second system continues the complex rhythmic patterns. The third system introduces a *dolce.* (sweet) marking and a *rit. a tempo.* (ritardando to tempo) instruction. The fourth system features a *mf* (mezzo-forte) dynamic and a *dolce.* marking. The fifth system concludes the page with a *mf* dynamic and a 4-measure rest. The notation is dense and expressive, typical of a Romantic or Impressionist piano work.

This page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs) with complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1-5. The notation includes many slurs, ties, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The key signature is B-flat major (two flats). The systems are arranged vertically, with the first system at the top and the fifth at the bottom. The notation is dense and detailed, with many slurs and ties connecting notes across measures. The first system has a measure with a '1' above it, and the second system has a measure with a '2' above it. The third system has a measure with a '1' above it, and the fourth system has a measure with a '2' above it. The fifth system has a measure with a '1' above it. The notation is complex and detailed, with many slurs and ties connecting notes across measures. The first system has a measure with a '1' above it, and the second system has a measure with a '2' above it. The third system has a measure with a '1' above it, and the fourth system has a measure with a '2' above it. The fifth system has a measure with a '1' above it.



Con Brio.



a tempo.

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments (stars) and slurs. The bass staff contains a rhythmic accompaniment with chords and slurs. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The system ends with a repeat sign.

The second system of musical notation continues the piece. It features similar melodic and rhythmic patterns to the first system, with ornaments and slurs. The key signature remains two flats, and the time signature is 4/4. The system ends with a repeat sign.

The third system of musical notation shows a more complex melodic line in the treble staff, with many ornaments and slurs. The bass staff continues with a rhythmic accompaniment. The key signature remains two flats, and the time signature is 4/4. The system ends with a repeat sign.

The fourth system of musical notation features a very dense melodic line in the treble staff, with many ornaments and slurs. The bass staff continues with a rhythmic accompaniment. The key signature remains two flats, and the time signature is 4/4. The system ends with a repeat sign.

PIANO SOLOS

the grade of difficulty. Fig. 1, denotes very easy music. Fig. 2, easy. Fig. 3, moderately easy. Fig. 4, moderately difficult. Fig. 5, very difficult.

Alden,
1 **Satellit**—Mazurka. A simple and lively style. Should be in the repertoire of every pianist. Good teaching piece. Great favorite with pianists.

Anonymous.
4 **Impromptu** [R. E.]—Mazurka. Great favorite with musicians. Splendid teaching piece. Should be in the repertoire of every pianist.

Ascher, Joseph.
6 **Alce, Romance, Transcription** [R. E.]—One of the best transcriptions in wonderful piano effects. We know of nothing more beautiful that has emanated from the pen of this talented author. The present edition was especially revised for Kunkel Brothers by the author, who also takes pleasure in thanking Messrs. Kunkel Brothers, the leading artistic music publishers of America, for having invited me to edit "Alce," for without their suggestion to do so, it would, no doubt, never have been done.

Ancher, Charles.
4 **Eolian Whispers**—A refined and beautiful descriptive passage; very effective. Good teaching piece with pupils. Favorite with pianists.
7 **Recollections of the South—Nocturne**—A splendid transcription of the favorite trio "Te Sol quiesce," from the opera "Attila." Very popular.

3 **Sounds from Paradise**—A beautiful composition. Great favorite. Good teaching piece. Very popular with pupils.
2 **Sweet Seventeen—Schottische**—A very bright, taking and melodious piece. Favorite with young pianists. Grateful teaching piece.
7 **Twilight Reverie**—A beautiful, melodious and fascinating work. Great favorite with pupils. Good teaching piece.
1 **Under the Rainbow—Romance**—A beautiful and melodious piece. Grateful study in style. Abundant in graceful piano figures. Excellent study in expression. Commendable teaching piece. Universally popular with pupils.

Bayle, William.
3 **Spring Blossoms (Frühlingsblüthen)**—Folk-Caprice—A beautiful and melodious piece. Very effective. Offers excellent teaching features, runs, thirds, light chords and style. Very popular with pupils.

Becker, Lucian.
3 **First Rite—The Mazurka Fantasia**—Elegant and pleasing salon composition. Popular with pupils. Favorite teaching piece.
6 **Moonlight on the Mississippi—Reverie**—A charming work, very melodious and graceful. Offers splendid work for style and technique. Great favorite with pupils. Good teaching piece.

Conrath, Louis.
4 **At Eve (Am Abend)—Nocturne**—A good teaching piece of a high order—melodious and romantic. When well played, one of the most effective Nocturnes for the beginner or student.
4 **Cinderella—Impromptu Walzer**—A beautiful, melodious waltz. Very dexter practice. Superior for style and good piano technique. Universally popular with pupils.

3 **Gondoliers**—Very melodious, well written composition above the average excellence. Good study for style. Very effective when well played. Great favorite.
4 **Mazurka**—A refined, musically composition. Hardly anything so charming and pleasant to the ear. Fine study for style. Great favorite with pianists.

4 **Mazurka—Caprice de Concert**—A beautiful and melodious piece. Grateful study in style and technique. Should be in the repertoire of every pianist. Splendid study in style and technique. Imparting piano with pupils and pianists.

3 **Mennet Moderne**—One of the best mazurkas. Competition piece to Paderewski. Admirable study in technique. Grateful performance. Great favorite with pianists. Magnificent study in style. Splendid teaching piece.

4 **Polonaise—Moreau de Concert**—An original, musically composition; ranks with the best. Excellent. Fine teaching piece for style and technique. Great favorite with pupils.

4 **Nocturne—see At Eve (Am Abend)**—

3 **Tarantella**—One of the best tarantellas written. Very bright, original and effective. Excellent study in technique. Should be studied by all pupils. Universally popular.

3 **Valse Mignonne**—This work should be in the repertoire of all ambitious students. Very melodious, brilliant and effective. Offers excellent work in runs. Admirable study in style. Unusually popular with pupils.

Chopin, Friedrich.
3 **Autumn Waltz** [R. E.]—A classic gem. One of Chopin's most charming inspirations. Splendid teaching piece. Very popular with pupils.

4 **First Love** [R. E.]—A poetical and fascinating composition. Great favorite with pupils. Good teaching piece.

3 **Spring—Waltz** [R. E.]—Very melodious and bright. Should be studied by all pianists.

2 **Summer—Waltz** [R. E.]—Most charming and fascinating. Should be studied by all young pianists.

4 **Thine Imagery—Romanza** [R. E.]—One of the best and most poetic inspirations. Great favorite of the best pianists. Splendid study in style and technique.

3 **Will-o'-the-Wisp—Caprice** [R. E.]—Do not contented with the study of the same name. The author's style is so masterful the study but featured the left hand entirely different. He has added a trio which is unusually poignant and captivating. It is a splendid teaching piece for runs and style. Very effective. Superior favorite with pupils.

Ewen, L. B.
4 **Coronado—Grand Valse de Concert**—One of the best waltzes written; very melodious, brilliant and effective. Grateful study in style. Especially suitable for exhibition work. Splendid teaching piece. Universally popular with pupils.

Ferber, Richard.
4 **Charmeuse, La (The Charmer)—Gavotte**, op. 66—Elegant, refined and well-written piece. Repertoire with fascinating piano figures. Grateful study in style; fine teaching piece. Universally popular with pupils.

Fuchs, Robert.
4 **Danse Hongroise (Hungarian Dance)** [R. E.]—A beautiful, melodious and fascinating piece. Grateful study in style. Grateful study in style. Grateful study in style.

3 **Silent Love (Stille Liebe)** [R. E.]—Work of a very high order. Equal to the best inspirations of Schubert. Admirable piece for playing and expression. Should be played by all pianists.

Gerhardt, H. Van.
3 **Gipsy Queen—Gavotte Caprice**—One of the most charming piano pieces published. Good teaching piece. Grateful study in style.

Godard, Benjamin.
4 **Trembling Leaves—Caprice** [R. E.]—One of the most captivating compositions written. Refined and melodious. Repertoire with beautiful piano figures. Unusually popular with pupils. Should be placed on all concert programmes. Wonderful teaching piece for style and technique. Pupils' favorite.

Gottschalk, Louis Moreau.
4 **Dying Swan—Romance Poétique**—One of the most poetic compositions of any of the great writers. Superior favorite of pianists. Splendid practice for refined execution and the artistic use of the pedal.

4 **Forget Me Not—Mazurka**—One of the most fascinating and pleasing of this great writer's compositions. Highly effective when well played. Excellent teaching piece. Great favorite.

Grossman, H. R.
4 **My Morning**—Beautiful, bright and interesting; worthy the pen of any writer. Offers fine, general technical practice. Excellent teaching piece. Should be played by ambitious pianists. Universally popular.

Grinstead, Alfred.
3 **Listen, My Love (Lausche, Mein Lieh)** [R. E.]—A great gem. New edition by the author. For the perfection of emotional, grace notes and general execution, this piece is not surpassed. Splendid for style and the artistic use of the pedal. Pupils' delight.

3 **Perseus March (Strauss)** [R. E.]—One of the most effective and dandy pieces written. Full of brilliant and sparkling passages. Popular composition of the best pianists.

Haydn, Joseph.
3 **Perpetual Motion—Rondo Célèbre** [R. E.]—One of the most graceful pieces for the development of finger work written. Unusually effective. Should be in the hands of all pianists. Magnificent teaching piece. Very popular with pupils.

Hollinder, Gustave.
4 **Spinnerel** [R. E.]—One of the most captivating and well-written pieces extant. Special favorite and good teaching piece.

Higginson, W. H.
4 **My Morning**—Beautiful, bright and interesting; worthy the pen of any writer. Offers fine, general technical practice. Excellent teaching piece. Should be played by ambitious pianists. Universally popular.

Ketterer, Eugene.
5 **Caprice Hongrois (Moreau de Concert)**, [R. E.]—Brilliant, attractive piece. One of Ketterer's best, specially adapted for concert and recital. Fine teaching piece. Great favorite with pupils.

4 **Invitation—A La Polka** [R. E.]—A beautiful and melodious piece. Grateful study in style. Grateful study in style. Grateful study in style.

3 **See-Saw—Valse de Concert** [R. E.]—Elegant, brilliant and refined. In Ketterer's best style. Great favorite with pupils. Good study for runs and style.

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3 **Success Polka, op. 264** [R. E.]—Unusually original, bright and taking polka. Very effective. Good teaching piece. Favorite with pupils.

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3 **Adèle—Impromptu, A la Valse**—A bright, captivating waltz; very melodious. Pupils delight in playing it. Fine teaching piece.

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3 **Absence—Romanza** [R. E.]—A refined and plaintive nocturne. Splendid study in expression and technique. Grateful study in style and technique. Grateful study in style.

3 **Albumbblatt (Album Leaf), op. 283, No. 1** [R. E.]—A good composition and teaching piece—unusually melodious and effective. Grateful study in style and technique. Grateful study in style.

4 **Chant Bohemien, op. 292** [R. E.]—A worthy transcription of the most beautiful of Bohemian melodies. Grateful study in style and technique. Grateful study in style.

4 **Dance of the Goblins—Caprice** [R. E.]—A most original composition. Abounding in novel piano figures. Offers fascinating technique. Splendid teaching piece. Popular with pupils.

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3 **Enchantment—Valse Caprice** [R. E.]—Unusually stylish, captivating and melodious. Nothing more refined in waltz movement. Deserves a place in the repertoire of every pianist. Grateful study with pupils. Admirable teaching piece.

4 **Galop de Concert—Galop Militaire, op. 117** [R. E.]—Admirable study of the popular galop. Nothing surpasses it in dash and brilliancy. Very melodious and fascinating. Grateful study in style and technique. Grateful study in style.

3 **Gavotte—Rondo Elegante** [R. E.]—A graceful and unusually well written work. Ranks favorably with Weber's Rondo Brillante. Magnificent study in style and expression. Favorite with pupils.

4 **On the Billows—Caprice Etude, op. 61** [R. E.]—The most famous work of this popular and distinguished writer. Wonderful study for arpeggio work in the right hand, which also plays the melody. Ranks in the repertoire of every pianist. Grateful study in style and technique. Grateful study in style.

4 **Remember Me—Romance, op. 134** [R. E.]—An unusually fascinating tone poem. Superior study for style and expression. Popular with students. Commendable teaching piece.

3 **Reveil des Fées (Awakening of the Fairies), Scherzo** [R. E.]—A beautiful and charming work. Very bright and effective. A fit companion to any of the great writers. Splendid for style and phrasing. Fine teaching piece. Grateful study with pupils. Grateful study with pupils.

3 **Souvenir de Pologne—Mazurka**—A most characteristic mazurka in the true Polish style. Splendid study in style and technique. Grateful study with pupils. Grateful study with pupils.

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